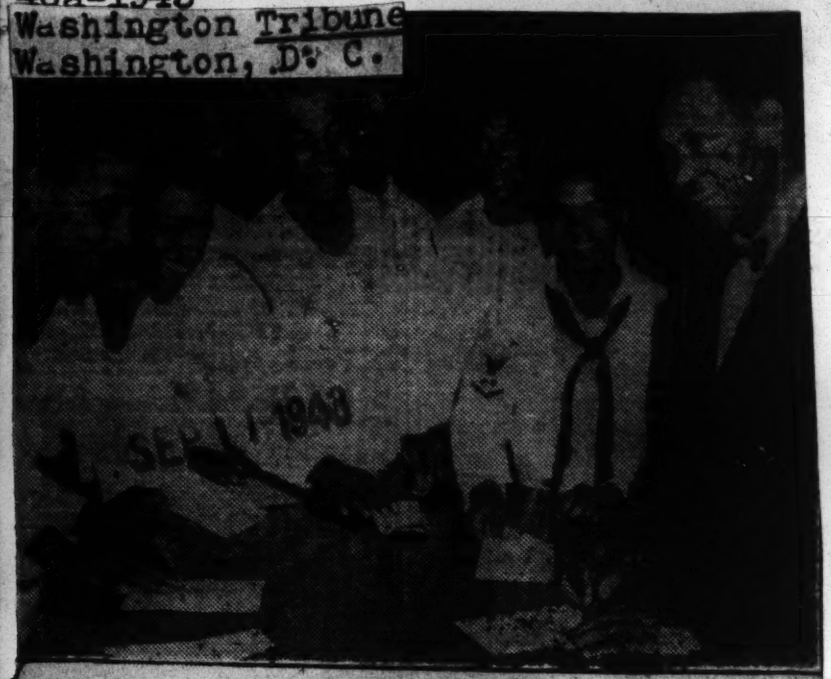
40a-1943

Washington Tribune
Washington, D. C.



ROBESON SANG FOR THE SAILORS—Great Lakes sailors crowded around Paul Robeson to get the world famous baritone's autograph after his recent concert at the U.S. Naval Training Station. Two thousand Naval officers and enlisted personnel, jammed the Station's Ross Auditorium to hear the program. Robeson is shown above handing out autographs tto "Jackies"—(Press

Marian Anderson Sings Here Tonite

Daily World
Atlanta, Georgia

Marian Anderson, great lady of song, will appear in concert tonight at the City Auditorium at 8:30 p. m. Miss Anderson has traveled more than a quarter of a million miles through forty-three states to sing 900 concerts. These took place in 325 cities before three million people. These do not include any of her radio appearances which this season alone call for four broadcasts on the Telephone Hour.

Despite the trials of travel, Miss Anderson each season ventures into new territory adding more cities and new audiences to her host admirers. This year she will pay her first visit to LaPorte, Ind. and Ishpeming, Michigan.

Earlier this year two events transpired in Washington, D. C. which added to Miss Anderson's already Juncesque stature. One was the invitation which the Daughters of the American Revolution tendered her to appear in Constitution Hall. This was the occasion of Miss Anderson's first appearance in the same concert theatre which had been denied to her by the DAR four years previously, precipitating Eleanor Roosevelt's resignation from that organization and resulting in the momentous Easter Sundty open-air concert in front of the Lincoln Memorial. The singer donated her first Constitution Hall recital to the United China Relief, and by her request the capacity Negro and White audience was not segregated.

The second event was the dedication of the mural in the Department of Interior Building commemorating the Lincoln Memorial concert. At the unveiling exercises Secretary Herold L. Ickes delivered the dedication address saying "Marian Anderson's voice and personality have come to be a symbol of American unity." The mural chosen from a national competition was painted by Mitchell Jamieson.

A few month earlier, the great singer sponsored the launching of the first Liberty Ship named for a Negro, the 10,500 ton Booker T. Washington, which slid down the ways of the California Shipbuilding yards with Negro Captain Hugh Mulzac in command.

In Mex. Miss Anderson paid her first visit to Mexico, where the people demanded that she add two to the scheduled four concerts in Mexico City alone and bought all the tickets out two weeks before her first performance.

The great singer's appearance here tonight will be sponsored by The Atlanta Music Club, Marvin McDonald, Manager.

Birmingham, Ala., Age-Herald
October 11, 1943

OPERA STARS TO APPEAR FRIDAY

Joint Recital Offered By Richard Crooks And Bidu Sayao

Arriving a day in advance of their Friday night concert at the Municipal Auditorium, Bidu Sayao and Richard Crooks, Metropolitan Opera stars, will reach town about noon Thursday, register at the Tutwiler Hotel, and divide their time between visiting with friends, rehearsing and resting for the joint recital with which they will open the 1943-44 season for the local music club.

The program will consist largely of opera excerpts, with duets from "La Traviata," "Manon," "La Boheme" and "Romeo and Juliet." Sayao's arias will be "Non Voce poco fa" from "The Barber of Seville," and Crooks will sing the aria "Come un bel di di Maggio" from "Andrea Chenier." Each will sing a group of songs.

Sayao, frequently called the "glamour girl of the Metropolitan," was introduced into this country by Toscanini. She is the only Brazilian woman on the roster of the "Met."

Crooks has been singing for American audiences "all of his life," and has a tremendous following in Birmingham, where he has sung in concert and opera many times, and to whom he sings weekly over the radio networks.

Following the Sayao-Crooks concert will be a series of events, including the Charles L. Wagner production of "Faust," Fritz Kreisler, Licia Albanese, Vladimir Horowitz, Minneapolis Symphony Orchestra under the baton of Dimitri Mitropoulos with Artur Rubenstein as piano soloist; the Don Cossack Russian Male Chorus and the Russian Ballet Theater.

Jeanette MacDonald, star of opera, concert, radio and screen will feature the Added Attractions concerts of the music club, when she sings here Nov. 5; Marian Anderson, famous Negro contralto, will sing here Oct. 29; Sigmund Romberg and his concert orchestra and soloists will be heard Nov. 12, and Oscar Levant of Information Please appears in piano concert Jan. 29.

MUSICIAN TO APPEAR HERE

Jasper, Ala., Eagle
October 7, 1943

College Announces First Of A Series Of Music And Lecture Programs

In the first of a series of seven higher type entertainments that will be brought here through the sponsorship of Walker Junior College this season, Jesse Phillips Robertson, famous musician, will give a performance at the college auditorium on Tuesday, Oct. 12, at 8 p.m.

The program called "Song Hits of 1944 B. C." will be open to the public and tickets will go on sale this week.

A lecture demonstration about ancient musical instruments and their development could be a very prosaic program in the hands of a lesser man than Jesse Phillips Robertson. But Mr. Phillips Robertson is a study in paradoxes anyway. A swash-buckling Pacific Coast football star, he was a student of the Physics of music; a robust singer of songs for the late Florenz Ziefield, he was studing Biblical Music; a professional collogue of such funny men as Eddie Cantor and Victor Moore, his favorite recital is "The Old Old Story of Bethlehem." But whether on the air, in Hobby Lobby, or lecturing to colleges, Jesse Phillipps Robertson is at home telling the interesting story of the evolution of modern musical instruments.

Mr. Phillips Robertson feels that just as we are interested today in preserving the music of the American Indian and the Negro and other racial groups, we should want to preserve the music of the Ancient World. He has gone rather elaborately about his task of preparing himself for this unusual career. Through several years of theatrical and radio singing at night, he has been doing research in the history and physics of music at Teachers College, New York, during the daytime. He visited Syria, Palestine and Egypt, not to observe the rapidly changing conditions of the present day, but to search out records undisturbed for centuries. Here he saw shelves bedecked with curious and archaic devices upon which the singers of the Tin Pan Alleys of Antiquity twanged the the melodies they sang. Using these as models he reconstructed 22 harps, horns, fiddles, flutes and drums upon which to accompany himself. He also found lyrics galore; plantation songs, war songs, love songs carefully inscribed on bits of papyrus, parchment or baked on thin slabs of clay; all of them uncopyrighted.

The lecture and exhibit are unique. The instruments of the past appear crude to us but through Mr. Phillips Robertson's story-telling ability they become alive and impregnated with genius that a master musician can draw from them.

The display of museum pieces is significant in itself. In it the audience sees the Symphonia, the Long Neck Flute, the Shoulder Harp, and dozens of others. To hear him playing gloriously on the Silver Trumpet of Biblical vintage is to be carried back two thousand years to the hills of Judea. The illusion is complete in that he wears an authentic Palestinian co[illegible] during the lecture.

"Song Hits of 1944 (B. C.)" is neither a lecture nor a concert, yet keenly interesting and entertaining to an audience that likes either.

Memphis, Tenn., Com'rcial Appeal
October 16, 1943

CONCERT TO BE GIVEN BY MARIAN ANDERSON

Negro Contralto Sings Tonight At Auditorium

Marian Anderson, the negro contralto held by many musical critics to be the greatest contralto in America, will be presented in concert at 8:30 o'clock tonight at Ellis Auditorium.

The famous negro artist, now on her eighth American tour, has appeared in concert in all the great cities and her fa[illegible] reached to

Golden Notes Of Handy's Horn To Highlight War Bond Rally

By ROBERT TALLEY
Memphis, Tenn. Com'rcial Appeal
September 26, 1943

Street ma[illegible]m is record as "the most po[illegible]ng negro community in Ame[illegible]"

He is Pro[illegible] W. C. Handy, composer of "The Memphis Blues," "The St. Louis Blues," and a host of other tunes of deepest cerulean hue, who will lead a mammoth all-negro civic and military parade down Main Street tomorrow [illegible] to Ellis Auditorium where [illegible]

The gray-haired "Daddy of the Blues" whose wailing indigo notes 40 years ago set shoulders to sway, [illegible] ing the [illegible] the world [illegible] coming home today [illegible] to do his bit for M[illegible] WAC, Lobby drive and [illegible]

big War Bond Rally will be staged. Several thousand negroes are expected to attend, and purchase of a war bond will be the sole price of admission.

Spirituals To Jazz

"It's going to be a real program," Lieut. George W. Lee, chairman of the Negro Division, promised yesterday. "First, there will be singing of negro spirituals by a chorus of 100 voices led by Rev. W. H. Brewster. Then the program will go into jazz, with a dozen 'hot' swing bands parading through the aisles and all who want to can sing and clap their hands."

As the high point of the show, Prof. Handy will make a brief address urging his hearers to buy bonds. And then, from its battered case, the Old Maestro will take his sobbing trumpet and play the plaintive strains of "The Memphis Blues."

When Prof. Handy arrives from New York at 7:55 o'clock this morning he will be greeted at Union Station by a negro band, costumed to resemble the original "Handy's Band" of 30 to 40 years ago, fiddling and tooting the strains of his beloved music. This event has been planned as a surprise for him by Lieutenant Lee's committee.

He will make his first public appearance at the baseball game between the Memphis Red Sox and the Cincinnati Clowns at Russwood Park at 2:30. o'clock this afternoon, when the same old-fashioned band will play. Dr. B. B. Martin will donate four $50 bonds as attendance prizes, and S. W. Qualls Jr. will be master of ceremonies. Seats will be reserved for white people.

Parade On Main

The big War Bond parade which Prof. Handy will head will form at Beale Street Auditorium at 6:30 o'clock tomorrow night and move off promptly at 7 o'clock for Ellis Auditorium, proceeding up Beale to Main and north on Main. Accompanying Handy will be J. Finley Wilson, a special representative of the United States Treasury and Grand Exalted Ruler of the Colored Elks of North America, who got his start many years ago as a bellboy in the old Gayoso Hotel.

In the procession will be 200 negro sailors and a band from the Naval Aviation Technical Training Center at Millington, and a company of negro soldiers from Camp Tyson, Tenn., the latter headed by their band. Also in the line will be the bands of Booker T. Washington and Manassas High Schools, a number of other bands and drum corps, Boy Scouts, Girl Scouts and delegations from various "marching clubs" organized for the occasion.

Negro high school girls will sell bonds at Ellis Auditorium and a feature of the program there will be the selection of a "Sweetheart of the Sailors" and a "Sweetheart of the Soldiers" from among their ranks. Prof. L. C. Sharp will be master of ceremonies during the singing of the spirituals, and when the jazz end of the program begins R. S. Lewis Jr., an undertaker, will take over. Finley Wilson, acting for the Treasury, will present the plaque that Memphis negroes won for selling the most bonds in the drive of last April.

Churchmen Active

The Interchurch Good Will Committee, headed by Rev. W. H. Brewster, yesterday reported sales of $50,000, while H. D. Whalem, president of the Union Protective Life Assurance Co., bought another $5000 to increase his holdings to $10,000. R. Davidson led the Insurance Men's Committee with sales of $1000; the Memphis Colored Elks, through Dr. W. A. Bisson, bought $5000; S. W. Qualls' Business Men's Committee disposed of $6000 and children in Hamilton Junior High, Melrose, Lester and Caldwell schools bought liberally, Prof. Harry Cash's students at Melrose leading with purchases of $3000.

"The Negro Division is about half way to its $2,000,000 goal," Lieut. Lee said. "We are confident of selling our quota."

SOPRANO

Guardian
Boston, Mass.

MATILDA BIRCH CHARLESTON

Brilliant soprano, [illegible] the Coleridge-Taylor Musical Association presents in recital Thursday night, Oct. 14, in Recital Hall, N. E. Conservatory.

2nd Annual Marian Anderson Awards Made

New York Age
New York, N. Y.

Two scholarships and three supplementary prizes were awarded at the conclusion of auditions held in Philadelphia for the second annual Marian Anderson awards in which 102 young men and women from 22 states participated.

Elton Johnson, Philadelphia soprano, and Isabelle Scharpp, soprano from Brooklyn, were tied for first place. Miss Anderson followed the same procedure as she did last year when the same situation arose by adding $500 to the original $1,000 scholarship and divided the sum equally between the two winners. Miss Johnson, an ex-school teacher, is currently rehearsing in the forthcoming musical production, "Carmen Jones."

Three supplementary prizes of $400 each were granted to Rosalind Nadel and Constance Stokes, both of Philadelphia, and Katherine Gr[illegible] of New York City. All three are singers.

An additional award, the sum as yet indefinite, was bestowed upon Camilla Williams for further study. Miss Williams was one of the winners of last year's scholarship and won this second grant after competing against three other winners of the 1941 auditions. William Smith, the fifth of last year's prize contestants, was unable to participate, being a member of the U. S. Marines.

The judges for the second annual Anderson award were Franz Rupp, pianist; Harry T. Burleigh, composer; and Paul Nordoff, composer.

Singing In Army, Navy Hospitals Top Thrill For Marian Anderson

Birmingham, Ala., News
October 23, 1943

Noted Contralto Here For Concert Describes Visit To Ft. Oglethorpe

"Singing for service men in our Army and Navy hospitals is a far greater thrill and inspiration than appearing before the crowned heads of Europe and Toscanini and Sibelius."

That's how Marian Anderson, noted Negro contralto, feels about her camp concerts.

In Birmingham Friday night for her Saturday night concert at the Municipal Auditorium under the sponsorship of the music club, she told of a visit to Ft. Oglethorpe where she sang for the Wacs stationed there Wednesday night and was delighted with their response and appreciation. She is looking forward to singing at the Lawson General Hospital in Atlanta Sunday "because many of those men have been wounded after seeing some of the worst fighting of this war."

* * *

WITH ALL OF THAT HUMILITY that is the mark of true greatness, Marian Anderson explained that she "feels just singing for our soldiers is such a small payment on the tremendous debt we owe them."

That "we" was characteristic of Marian Anderson. "We" is her way of couching everything. Always "we" takes the place of "I," and with apparently no awareness on her part of the significant habit, it has become to those of us who have interviewed her time and again, a verbal symbol of her instinctive and thoroughly sincere modesty. If you ask her where her next concert will be, she will answer: "We are singing in Atlanta Monday night."

* * *

DEEPLY RELIGIOUS, Marian Anderson's spiritual qualities are as evident in her personal contacts as in her great voice that, I remember, bowed our hearts in supplication when she sang her favorite "prayer," Schubert's "Ave Maria," here last season, and left us kneeling at the foot of the Cross following the "Crucifixion."

Marian Anderson possesses a keen sense of humor and delighted interviewers Friday night with many amusing stories of her appearances throughout Europe.

Her hobby is sewing and she takes along a portable machine en tour . . . likes Southern barbecue and often takes time out to stop along the way for barbecue sandwiches . . . her favorite song is Schubert's "Ave Maria" and she plans to sing it Saturday night.

She was accompanied to Birmingham Friday night by Franz Rupp, who will be at the piano for the Saturday night program of arias, leider songs, sacred numbers and Negro spirituals.—LILY MAY CALDWELL.

Chicago Tribune
Chicago, Illinois

104 VOICE CHOIR TO GIVE ANNUAL MUSIC FESTIVAL

Metropolitan Church Program Is Today

The famous mixed choir of 104 voices at the Metropolitan Community church, 4100 South Parkway, will give its 23d annual music festival, observing at the same time the 23d anniversary of the church, at 7:30 o'clock tonight in the church building.

J. Wesley Jones.

Since the church was founded, the Negro chorus has given a music festival on the fourth Sunday of each month, and an annual festival each October.

J. Wesley Jones, 4644 Michigan avenue, director of the chorus since it was organized, has made the group and himself known thruout the United States for the quality and style of the festivals and thru guest appearances in churches in Chicago and other cities.

Directs, Sings in Chorus.

Mr. Jones, who is the only Negro assistant superintendent of mails in the country, not only directs the chorus but appears with it as a baritone soloist. He has been a guest conductor at the Cleveland Outdoor Music assembly and the Dallas, Tex., Outdoor Music festival, and is one of the major conductors of the Chicagoland Music festival.

The chorus makes annual visits to the Rockefeller chapel at the University of Chicago, and has sung in many of the leading churches of Chicago. It has also appeared in Bloomington and Peoria, Ill., for the Association of Commerce of those cities. It forms the nucleus of the Negro chorus that sings each year at the Chicagoland music festival.

Many Outstanding Guests.

Outstanding singers and directors of both the Negro and white race have appeared with the chorus as guest artists. The soloists tonight will be Melanie Johnson, Jonella Williams, Foster Delaware, Magnolia Lewis Butts, and C. Wilbur Hardison.

Thirty-five of the largest choirs of south side churches will sing at a testimonial for Mr. Jones at 8 p. m. Thursday in the Metropolitan Community church. Magnolia Lewis Butts, 6037 South Park way, a member of the chorus, will direct the 35 guests at the testimonial.

Marian's Hubby White!—Yes-No!

Afro-American
Baltimore, Maryland
Editor of N.J. AFRO-AMERICAN

DANBURY, Conn. — Neighbors of Marian Anderson, the singer, thought [illegible] husband, Orpheus

Mr. Fisher gave his age as 45, Miss Anderson said she was 29.

[illegible] was performed by the Rev. Jack Grenfell, white Methodist Church [illegible] was obtained from a county court clerk [illegible] said to have promised secrecy.

Under Connecticut law those contemplating marriage must get a blood test [illegible] before [illegible] days.

Duke Ellington to Make Debut At Carnegie With Major Work

Daily Worker, N.Y.
JAN 9—1943

By Joe Schneider

Duke Ellington's debut in Carnegie Hall on Jan. 23 for Russian War Relief will be one of the most striking musical events of the year.

Perhaps the most unusual thing about it is that it didn't take place five years ago. Even at that time, Ellington's orchestra was a mature musical organization. It had its own personality, its own idiom and its own distinctive scope and aims.

Foreign Critics Have Praised the Duke

JAN 9 - 1

As a matter of fact, Duke first played a series of concert dates in 1933 in England and France which completely captured the imagination of European critics. For example, Constant Lambert, the English critic and composer observed that "Duke Ellington was the most original and creative musical mind in America."

Therefore, it was surprising that when Ellington returned to America, he refrained from a Carnegie Hall concert because, as he put it, "I'm still not ready."

On Jan. 23, Ellington will present for the first time a major thirty minute work in three movements which he describes as a "Tone Parallel to the History of the American Negro." The title of the composition is "Black, Brown and Beige" and in a recent interview, Duke revealed the ideas that inspired its development.

"In the seventeenth century when the Negro first came to America," Ellington explained, "he was brought here for just one purpose—to work as a slave. Therefore, the first theme of the first movement will be a work song, followed naturally by the spiritual theme which combines their protest and their desire for a better future."

Musical Tribute To Negro Heroes

JAN 9 - 1943

"The second movement is punctuated by the America's four great wars—the Revolutionary War, the Civil War, the Spanish-American War and the first World War. Out of each of these came famous Negro heroes—Crispus Attucks, Frederick Douglass, the fighting Negro infantry heroes of the last three wars. It will not only be a musical tribute to them, but will attempt to mirror musically some of the events that affected the lives of Negroes immediately following these wars themselves.

JAN 9 - 1943

"The third movement opens in Harlem in the early 1920's when America went jazz crazy. A lot of bad music was blamed on the Negro while the real Negro music got lost in the shuffle. Somehow people thought every Negro in Harlem could sing, dance and play a hot saxaphone.

"It was a crazy era with so-called scientists offering insulting theories about Negro music being a throwback to primitive Africa. 'Beat a tom-tom' they used to say, 'and the Negro will react automatically.' We beat plenty of tom-toms at the beginning of the third movement and then let it dissolve quickly, indicating that the whole idea is just a lot of stupid jive.

"What I try to say in the following theme is the real truth of the whole work—that Negro people ask only the right to live decently, educate their children and enjoy some sort of security; that even at the height of the jazz era, there were more churches in Harlem than there were cabarets.

"The movement ends with the Negro people marching, just as they had in the past, to the defense of their country."

JAN 9 - 1943

Several Short Pieces To Be Played

In addition to "Black, Brown and Beige," Duke's program will offer a complete panorama of Ellington's best work, including many of the compact, three minute items that have made his career as a recording artist unique in jazz history.

At any rate, Duke and his featured soloists, Johnny Hodges (alto); Harry Carney (baritone sax); Rex Stewart (cornet); Ray Nance (trumpet) and violin); Lawrence Brown Joe Nanton (trombone); Billy Strayhorn and the rest have finally decided that they are "ready" for the big moment and the results should be very exciting.

Tickets can be purchased either at Russian War Relief offices or at the Carnegie Hall box office. The Harlem Committee and the Popular Music Committee of Russian War Relief are also handling the sale of tickets.

JAN 9 1943

"I'm ready," says Duke Ellington. Five years ago those who knew Ellington considered him "ready" to make a Carnegie Hall debut, but he didn't think so. Now, at last, he's scheduled to appear at Carnegie on Jan. 23, to present for the first time a major 30-minute work in three movements called "Black, Brown and Beige." It ends, Duke says, "with the Negro people marching, just as they had in the past, to the defense of their country."

Duke Ellington Thrills Boston With Concert

Kansas City, Mo. "Call"

By SAM PERRY

FEB 12 1943

BOSTON. — (ANP) — Only one jerson could have done it. When 3000 Bostonians of all walks of life braved what turned out to be one of the Hubs worst blizzards on the night of Jan. 28, it was proven beyond the shadow of a doubt that Edward Kennedy (Duke) Ellington's music had made a Back Bay aristocrat or a jitterbug adjudge him, not on the basis of color, but chiefly on the basis of the ability to create distinctive music. As one of my fellow (newspaper) scribes remarked, the audience was a young democracy.

FEB 12 1943

If one may judge by the enthusiastic applause which followed each rendition by the band, it is safe to conclude that the Duke didn't let his followers down. It was perfectly obvious as illustrated by the well-balanced program, that what the critics have termed "Ellingtonia," now in its 20th the result of the creative energy year and still growing strong, is of nearly 20 men, working as a unit for a common purpose.

FEB 12 1943

As Irving Kolodin has pointed out, an idea which occurs to Ellington is developed according to his knowledge of what a certain soloist can do with it - without saying that the idea, perse belongs to them." The molding and shaping that goes under Ellington's direction produces something which would be quite beyond the capacity of any single musician, working independently."

FEB 12 1943

The program opened with previews of new recordings soon to be released. They were: "What Am I Here For?", featuring Ben Webster and Rex Stewart; and "On Becoming a Square."

Ellington Gets Howard Award

Chicago Bee
Chicago, Illinois

WASHINGTON, Mar. 18—At a benefit affair given by the student council of Howard U. first [illegible] years left last Friday, Duke Ellington was presented with the Student Council Trophy for the most outstanding achievement of the year. This award was presented to Mr. Ellington in recognition of 20 years of achievement in the field of music. He was also made the

Chicago Defender
Chicago, Illinois

PINCKNEY TO AFRICA

CHARLESTON, S. C. (ANP) — Pinckney Charles, Jr., Ellington tenor voice has thrilled

The Duke Has a Happy Anniversary

Afro-American
Baltimore, Md
JAN 30 1943

Duke Ellington (center) celebrated his twentieth anniversary in the musical world by presenting a concert of his music in Carnegie Hall on Saturday, with net proceeds going to the benefit of Russian War Relief. Ellington is shown presenting a check covering the proceeds of the triumphant event to Benny Goodman, chairman of the Popular Music Committee of Russian War Relief. Dennis Morgan, movie actor, who presented Duke a plaque during intermission, looks on.

Ellington Scores in Carnegie Hall Debut

Jitterbugs and Millionaires Rub Elbows to Hear Classical Concert

By ALFRED A. DUCKETT

NEW YORK.—Riding the crest of the waves of the rich, macabre music whose strange patterns and unique tonal beauty has made him one of the modern "greats" of the entertainment world, Duke Ellington held court Saturday night and earned spectacular acclaim from a capacity-jammed Carnegie Hall audience whose composition ran the gamut from jitterbugs to millionaires.

Without a doubt the greatest triumph of the significant evening was the presentation of Duke's amazingly intimate work, "Black, Brown and Beige," which he calls a "tone parallel to the history of the Negro in America."

In Three Movements

"Black, Brown and Beige" is a three-movement opus of colorful kaleidoscopic patterns. In the background always is a musical portrait of the history of the nation from the time of the importation in 1620 of the colored man from his native lands.

In the first movement, "Black," one senses the work songs of free men brought to the shores of America to be enslaved. The work theme is interrupted by the brutality of the lash, the whip and the insult. But, indomitably a sense of religious faith rises above the work and the brutality and in its full beauty the spiritual flowers into being.

With militant tread an courageous air comes "Brown," telling as it does of the four great wars in the nation's history and how the heroism of black men sprang to the aid of the country which had brought them to enslavement and degradation.

Betty Roche Interprets Blues

The music of joy heralds Emancipation, but the music of quiescent tragedy tells of the reaction of the older, sadder people. Rising out of the Spanish-American conflict come the "blues" and it is here that pretty Betty Roche, Ellington vocalist, steps in to tell the sorrow of the "blues."

"Beige" brings us up to date. We hear the frenzy of the jazz period in the nation's history and here there is some clever caricaturing to argue powerfully against the "common misconception," that colored Americans are adept at jazz because of some sort of cannibalistic background.

Next is a waltz theme, showing the struggle for sophistication and a stanza which explains that the real talents and worth of colored Americans have been misconceived and passed up by their brethren of the "superior" white skin.

The smash climax tells the old story again — that regardless of his wounds, physical, political and social; regardless of the discriminations, the misconceptions, the inequality — "Black, Brown and Beige" is still in there for the "Red, White and Blue." The colored American is still loyal to the American Flag in this fifth American crisis of war.

Tremendous Applause

As one man the audience applauded the great piece of Ellingtonia. Impeccable in full-dress attire, the Duke, and his musicians in pearl-gray jackets, trousers of almost midnight blue and magenta cummerbunds stood to acknowledge the tremendous wave of tribute which swept to the rafters of Carnegie, eddied and burst forth again.

This was by no means all the master had to offer.

There was the eerie Ellington-Miley composition, "Black and Tan Fantasy," the hysterical brass of "Rockin' in Rhythm," an Ellington-Carney job; then came two compositions of Duke's son, Mercer, with Ray Nance on violin in plaintive "Moon Mist." and the brilliant drum work of Sonny Green, and bass performance of Alvin (Junior) Raglin. In nostalgic mood, uncannily clever, amazingly authentic, Ellington next offered a group of "Portraits."

Features Strayhorne's Works

After the intermission break, Duke gave the audience Billy S. Strayhorne's "Dirge," a haunting thing, and "Stomp."

Next came the concertos, and after the final group of three numbers, the last of this group saw the Duke at the piano doing his own immortal "Mood Indigo." It was human, it was warm and lovely. It took you out of Carnegie into a place somewhere where Duke was composing at his piano.

Presented Plaque

The music world was proud of Duke too and showed it, for a plaque of appreciation was presented him onstage by Dennis Morgan, movie star. It was inscribed with the names of thirty-two outstanding artists. Some of them were:

Leopold Stokowski, Walter Damrosch, William Grant Still, Paul Robeson, Max Steiner, Lawrence Tibbett, John Charles Thomas, Glenn Miller, Count Basie, Earl Hines, Paul Whiteman, Jerome Kern, Morton Gould, Benny Goodman, Marian Anderson, Edward Goldman, Dean Dixon, Artie Shaw and Cab Calloway.

The twenty-five boxholders whose $2,500 aided Russian War Relief for which the affair was a benefit, were Marian Anderson, Count Basie, Eric Bernay, Music Room; Saul Bornstein, Irving Berlin, Inc.; Mrs. James Cromwell, Max Dreyfuss, Chappell Music Company; Moe Gale, Mr. and Mrs. Benny Goodman, Sgt. Harry Goodman, John Hammond, Daniel James, Tempo Music Co.; Leonard Joy, RCA-Victor Records; Jack and David Kapp, Decca Records Inc.; Jimmie Lunceford, Jack Mills Mills Music, Inc.; Edward H. Morris Morris Music, Inc.; Willia, Morris, Richard F. Murray, Paramount Music Corp.; Harold Oxley, Lawrence Richmond Music Dealers Service; Jack Robbins Robbins Music Corp.; Bob Russell and Herman Starr, Music Publishers' Holding Corp.

Among the many celebrities present a few seen about were Langston Hughes, Judge Hubert Delany, Dr. Alain Locke and Walter White.

Daily World
Atlanta, Georgia

Dr. Dett Named To USO Position

NEW YORK CITY — (SNS) — R. Nathaniel Dett, internationally known Negro composer, has been added to the staff of USO Music Advisers. Dr. Raymond Kendall, USO Music Coordinator, announced Saturday.

Dr. Dett's duties will be to consult group music activities at USO clubs, as part of the USO program to enlarge musical opportunities for the armed forces.

For many years, Mr. Dett has held a distinguished place among American composers. His "Listen to the Lambs," one of the first American anthems based on Negro folk tunes, has been played all over the world.

Ordering of his best known oratorios. In addition to numerous oratorios, he has composed symphonies, choruses, piano solos and songs based on spirituals.

He is known as one of the first Americans to develop Negro folk tunes in the classical style.

In 1929 he was conductor of the Hampton Institute Choir of 80 voices which toured the United States, Canada and Europe.

Mr. Dett holds degrees in music from the Oberlin Conservatory, the Eastman School of Music, Rochester, and the Music School of Howard University, and Harvard. He has also won musical awards, including the Bowdoin prize from Harvard for his essay, "The Emancipation of Negro Music;" the Francis Boott Prize from Oberlin Conservatory, the Association of American Composers and Conductors, the Music Teachers' National Association, and other music societies.

He is a member of the National ASCAP.

40a-1943

Musician Samuel Coleridge-Taylor Also Fought Prejudice, Ignorance

Peoples Voice
New York, N. Y.
MAY 22 1943

(This Week—May 2-9—is National and Inter-American Music Week, *and PV is proud to present a great Negro musician all people should know. Too, the life and works of Coleridge-Taylor gives the week an international aspect—which is as it should be—the Editor.)*

MAY 22 1943

By RUDOLF DUNBAR

Extra

LONDON—The music of Coleridge-Taylor, one of the most celebrated British composers, is today being played perhaps more than at any time. Despite the fact that the composer died in 1912, his work, which in many ways was ahead of his time, is now being given recognition perhaps more sympathetic than that which it received during his lifetime.

He was born in 1875 in Theobald's Road, London, a wide tram-infested thoroughfare which links the business district of Holborn with the working class regions of the East End. He was not there for long, for when he was barely two years old, his family removed to Croydon, in Surrey, and from then until his death on September 1st, 1912, the composer lived in that district. His father, Doctor Hugh Taylor, was a native of Sierra Leone who built up a fairly prosperous practice in London.

Coleridge-Taylor is certainly the first coloured man to have achieved fame as a creative musician.

MAY 22 1943

STARTED MUSIC AT SIX

He began to study music at the age of six, and one of his biographers has described how he met this coloured boy for the first time. Young Coleridge-Taylor had a small-sized violin clutched in one hand, but in the other he had some marbles, and he was kneeling on the floor playing with them.

Colonel Herbert Walters, Choirmaster of St. George's Presbyterian Church, Croydon, who was in search of a choir boy, went to Mr. Drage, the Principal of the school which Coleridge-Taylor attended.

"I have a coloured boy just over nine," said Mr. Drage, "who knows remarkable aptitude for music will you take him

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Colonel Walters accepted, and the boy's musical ability rapidly developed. Colonel Walters, who acted as a fairy-godfather to the composer throughout his career, secured his entry to the Royal College of Music in 1890. At first he took the violin as his principal study, but later, acting under the advice of Sir Charles Stanford, he discarded the violin and took up composition.

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GIVEN SCHOLARSHIP

In 1893, he won a three year's scholarship, which at the end of the period was renewed for one more year. He composed a good deal, chiefly for instruments, and was fortunate in securing performances which brought him public attention.

When Coleridge-Taylor was still in his teens, and was a student at the Royal College of Music, he and his fellow students were set an exercise by their tutor, Sir Charles Villiers Stanford. They were told to write a Clarinet Quintet—not an easy feat of composition.

However, Coleridge-Taylor completed the Quintet in two weeks, and so well did he accomplish his task that Doctor Joachim, the great violinist, led a performance of it in Berlin.

Coleridge-Taylor finished his student days in 1897, and can be regarded as a product of the English School of Mus

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HIS MASTERPIECE

It was during his student life, at the age of 22, that he wrote *Hiawatha,* which is now regarded as his master work. Sir Hubert Parry, who had succeeded Sir Charles Villiers Stanford as the head of the Royal College of Music, wrote of his brilliant pupil's work: *"Hiawatha* is one of the most remarkable events in modern English musical history."

From the very start, the work of Coleridge-Taylor had a unique stamp about it. It was an intensely personal music which sprang fr

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NO TRACE OF AFRICA

There is no trace in any of Coleridge-Taylor's music of African rhythms or primitive folk music. He never visited his father's native country, but he was of the opinion that the West African Negroes had a natural aptitude for music, and would develop it if given sufficient encouragement and help.

FOUGHT BIAS, IGNORANCE

Still, there was more ignorance in those days than now and Coleridge-Taylor did much to dispel it.

He went to America in 1904 and again in 1906, and he had the honour there of being received by the President.

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He lived for a comparatively short time. He was only 37 when he died. When he began serious composing at the age of 22, he had only 15 years of life ahead of him, nevertheless he wrote over 100 works. Though not all of them are good, there is not one of them which does not contain some beauty of expression and originality of phrase.

He was also greatly in demand as an adjudicator at musical festivals, and travelled all over England for this purpose.

MAY 22 1943

Atlanta Ga Constitution
March 19, 1943

Soldier-Singer To Appear Here

Private Rawn Spearman, Negro tenor of the Fort Benning Reception Center, who has been praised by critics from New York to Miami, will be one of the artists appearing in the Negro Army musical show at City auditorium on March 25.

Spearman is one of the featured singers on the coast-to-coast Fort Benning "Cheers From the Camps" program over the Columbia Broadcasting System. He was an established singer during his four years at Florida A. & M. College at Tallahassee and was given an audition for a Town Hall concert before he joined the Army last June.

Dean Dixon, New York critic, said he had "one of the most beautiful natural voices I have ever heard." He was offered a spot as one of the artists on the 1943 Town Hall program. The Army muscal show is a benefit affair for the Atlanta Service Group War Bond Committee.

Peoples Voice
New York, N. Y.

Philharmonic Bars Phillipa Schuyler

APR 24 1943

After winning her eighth prize in seven consecutive years in the New York Philharmonic Society's notebook contests for Young People, Philippa Duke Schuyler, eleven year old prodigy, was today barred from further participation. Ordinarily, young people are permitted to enter the contests until they reach the age of seventeen, but officials stated today that Philippa was being eliminated because when she competed the other children didn't have a chance. From the stage at Carnegie Hall at the final concert of the season, Rudolph Ganz, Conductor, declared, "Philippa has already won everything we had, but her notebook again was so remarkable we felt we must award her for the last time." He presented her with a book of all the records of the late Brazilian singer, Elsie Houston.

APR 24 1943

Courtland Private Organizes, Trains Camp Choral Unit

uary 26, 1943
Birmingham, Ala., Age-Herald

COURTLAND, Ala., Feb. 25—When his normal duties as a clerk in an aviation squadron at the Army Air Forces Basic Flying School here are completed each day, Pfc. Rutherford H. Strider gives his time to training a choral group which he has organized.

A student of the piano since the age of 6, this young Negro holds a master's degree in music from Fisk University. The songs which make up the chorus repertoire, ranging from spirituals to classics, all have special arrangements by the young organizer. The group sings without accompaniment.

Pvt. Strider's education in music has been thorough, both along instrumental and vocal lines. His mother, a talented musician, and his father, a watchmaker in Lexington, Ky., gave him every advantage to develop his love for music.

At one time he was director of the famous Jubilee Chorus.

Nathaniel Dett USO Music Advisor

FEB 28 1943

Bee
FEB 28 1943
Chicago, Ill.

R. Nathaniel Dett, internationally-known Negro composer, has been added to the staff of USO music advisers, Dr. Raymond Kendall, USO music co-ordinator, announced today.

Mr. Dett's duties will be to conduct group music activities at USO clubs, as part of the USO program to enlarge musical opportunities for the armed forces.

For many years, Mr. Dett has held a distinguished place among American composers. His "Listen to the Lambs," one of the first American anthems based on Negro folk tunes, has been played all over the world. "The Ordering of Moses," is also one of his best-known oratorios. In addition to numerous oratorios, he has composed symphonies, choruses, piano solos and songs based on spirituals. He is known as one of the first Americans to develop Negro folk-tunes in the classical style.

FEB 28 1943

In 1929 he was conductor of the Hampton Institute choir of 80 voices which toured the United States, Canada and Europe.

Mr. Dett holds degrees in music from the Oberlin Conservatory, the Eastman School of Music, Rochester, N. Y., Howard university, and Harvard. He has also won musical awards, including the Bowdoin Prize from Harvard for his essay, "The Emancipation of Negro Music" the Francis Boott Prize from Harvard for his motet on a Negro Motive, "Don't Be Weary Traveler," and the Harmon First Award for Creative Achievement in Music in 1927.

FEB 28 1943

He is a member of the Nation-

Robeson to Receive Honorary Degree

Peoples Voice
New York, N. Y.

Paul Robeson, "democracy's greatest voice," will become Dr. of Humane Letters at Moorehouse College in Atlanta, Ga., on June 2 when he delivers the commencement address at that institution.

The only man in the world who can turn a concert into a rally for the rights of minority groups, the renowned people's artist told PV this week that he is "much impressed" with the South, where he has appeared in 4 or 5 concerts during past season.

"I wouldn't sing to segregated audiences," he said, "so I sang in Negro schools and white people came. I was much impressed by a youth hungry for education."

YOUTH UNDERSTANDS ROLE

He went on to say that to preserve the spirit of Negro youth in the south augurs much for the future. "He is proving that he understands his role in the world-wide struggle against fascism."

Robeson also told *PV* that

- it is a source of deep pride to him that he is receiving his first degree from a Negro institution (a similar degree was bestowed upon him at Hamilton College, Elihu Root school);
- unless the problems of the Negro people in the South are solved the Negro people in the North will never be able to solve their problems;
- the Negro must view the domestic scene in its relation to the global struggle against fascism because, since we no longer live in isolation, what happens in other parts of the world also happens here;
- he didn't believe that Stalin would have made such a pronouncement as the dissolution of the Communist International if he were not convinced that the Second Front would be opened quickly;
- the Negro people must support the Negro Freedom Rally to show that he understands his role in the global conflict;
- if America is to function as a world power there must be centralization of government and economy after the war is won.

NEW POST-WAR WORLD

He went on to say that after the defeat of hitler and co. the harrassed people of India and the British West Indies will be free; that Africa will occupy a different position in the post-war world; that there will be a greater understanding between the countries of the western hemisphere and that if America is to survive, she will have to deal with the millions of Negroes who will no longer be in bondage.

"If we looked at an isolated America, the picture would be a pessimistic one," Robeson said, "but I can honestly tell young students at this time that they have nothing to be diescouraged about."

Speaking of the role of the artist in the world struggle against fascism, the singer said that in the past they had lived in "ivory towers," but every day "interpretive artists are coming to the fore to express the spirit of the people."

"Support of the federal government is of primary importance to the Negro people," he commented for if the goernment were centralized now it would mean the breaking down of the autonomy of the states and the poll tax and anti-lynch legisaltion would be put in force by the federal government."

HAS HEAVY PROGRAM

Protection of all of the people and complete equality, he said, are necessary for national unity and the Chief Executive must feel that he has the power to act in the best interests of the people. Up to the present time, he has been stymied by state's rights. This issue, Robeson feels, will be a major issue in post-war planning.

The great people's artist has a busy summer planned. He will sing next week in Enfield, Conn., where the Robesons (Paul, Essie and Paul, Jr.) live. The concert is an annual event for the local scholarship fund. On June 7 he will appear at the Negro Freedom Rally in Madison Square Garden.

Other appearances during the month of June include open-air concerts at Lewisohn Stadium, Philadelphia's Robinhood's Dell, Washington's Water Gate; and in Milwaukee and Colorado. He will begin rehearsing for a Broadway showing of "Othello" in July. The show, a Theatre Guild production, is scheduled to open in New York in October after 2-week tryouts in Boston and Philadelphia.

—MARVEL COOKE

Peoples Voice
New York, N. Y.

MAY 29 1943

That Settles It; Duke at Harvard

Harvard University joins the long list of distinguished places and persons honoring the contribution of Duke Ellington to American music, when members of the Cambridge faculty, including Prof. Ernest Hooking, this week meet at luncheon with Ellington to discuss his tone parallel, "Black, Brown and Beige."

MAR 20 1943

The Music and English departments of Harvard have followed the Ellington concert career with interest, and expressed a desire to discuss jazz, as an integral part of the American musical scene, with the Duke. On March 30, Duke and his orchestra will play at Harvard, prior to their Broadway premiere at the Hurricane Restaurant, from which they will broadcast on the Mutual network.

MAR 20 1943

Birmingham Ala
Bandstand, Mar 16 1943
May 16, 1943
New

Negro Composer Heard At Jackson College

JACKSONVILLE, Ala.—A capacity audience of students and faculty members of the Jacksonville State Teachers College and the laboratory schools greeted Dr. R. Nathaniel Dett, well known Negro composer, Thursday morning when he was presented under the sponsorship of the music department. Dr. Dett was asked to make this appearance during his visit to the Negro USO clubs in Anniston.

He played a group of his own compositions, giving an explanation of each, pointing out the fact that folk people have an art of their own, and that although people are far apart geographically their idioms bear a strong resemblance.

The Indian and Chinese se...

Journal and Guide
Norfolk, Virginia

Young Contralto Is Yale Guest Soloist

MAY 22 1943

NEW HAVEN, Conn. — Carol Brice, young contralto, was guest soloist for the annual spring con- cert of the Yale Glee Club on May ... in famed Woolsey Hall on the university campus. Invited by the ... conductor, Marshall Bartholomew, Miss Brice was heard by an ... audience of over ... She had this occasion ... tour of ... last year. Paul Robeson was guest soloist. The noted young contralto will next be heard at an afternoon concert at the fashionable Gardner Museum in Boston, Mass., ... 22 ...

Washington Post
Washington, D. C.

Porter 'Joins' Opera Quartet

IMPROMPTU PERFORMANCE—Pullman Porter Lawrence R. Holt (left) joined the ... tan ... stars yesterday in an impromptu mixed quartet just before the singers ... Grand Central Station for Chicago for a road performance. Singers are (left to ... Baccaloni, Bidu Sayao and John Brownlee

Associated Press Wirephoto

40a-1943
ttsburgh Courier
ttsburgh,PA.

Rudolph Dunbar Appears At Albert Hall to Lead Famous Musical Group In Compositions by Coleridge-Taylor and William Grant Still

JAN 9 - 1943

(By Our London Correspondent)

LONDON, Eng., Jan. 7 (Censored)—Having established a reputation as a top-rank conductor, Rudolph Dunbar, the young British Guiana Negro musician, was invited to lead the swank London Symphony orchestra at the Albert Hall last Sunday afternoon. The concert was held in aid of the Colonial Army Comforts Fund and was under the patronage of Marshal of the Royal Air Force, Viscount Trenchard.

British music lovers as well as American and other United Nations representatives in the armed forces, packed the hall to hear the works of the two famous Negro composers, Samuel Coleridge-Taylor and William Grant Still.

Dunbar opened his program with Coleridge-Taylor's "Toussaint l'-Ouverture," called in honor of that greatest of blacks, Francis Dominique Toussaint, the liberator of Haiti.

This symphonic poem was first performed in London in 1901 at a symphony concert under the direction of Sir Henry Wood.

It is a character sketch, one group of subjects representing Toussaint's heroism, the other his gentler qualities, with some motifs in common to suggest that they are different aspects of one's personality.

The work of Grant Still is his famous "Afro-American Symphony." Still is an American Negro, whose works include an opera, "Blue Steel," and several important compositions for symphony orchestras.

The "Afro-American" was composed in 1931, and is prefaced by four quotations from the poems of the Negro, Paul Laurence Dunbar. In the finale the composer voices the aspirations of the American Negro:

"Be proud, my Race, in mind and soul.
Thy name is writ on glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher."

The second part of the program consisted of the Concerto No. 1 in C major by Beethoven with solo pianoforte by Cyril Smith. This was followed by Symphony No. 5 in C Minor by Beethoven. Both works of the great master were rendered to perfection.

Mr. Dunbar has received the highest praise from the leading British music critics. He has been invited to conduct a series of concerts in various parts of the British Isles for the entertainment of British and American troops.

JAN 9 - 1943

Time.
Chicago, Illinois
JAN 4 - 1943

Chocolate Cream Chanteuse

Manhattan's quietly swank Savoy-Plaza Café Lounge was last week doing the biggest business in its history as a nightspot. Its Mondays had begun to look like Saturdays. No opulent floor-show was packing in the customers. The attraction was the face and the shyly sultry singing of a milk-chocolate-colored Brooklyn girl, Lena Horne.

JAN 4 - 1943

Unlike most Negro chanteuses, Lena Horne eschews the barrel-house manner, claws no walls, conducts herself with the seductive reserve of a Hildegarde (TIME, March 13, 1939). But when Lena sings at dinner and supper, forks are halted in mid-career. Flashing one of the most magnificent sets of teeth visible outside a store, she seethes her songs with the air of a bashful volcano. As she reaches the end of *Honeysuckle Rose* ("When I'm takin' sips from your tasty lips, seems the honey fairly drips")* her audience is gasping.

Says Lena: "It frightens me a little, but I haven't got any voice. I don't know anything about music. I feel like the

Yank

LENA HORNE
. . . seethes like a bashful volcano.

fellow who was dreaming: all he could say was 'Don't wake me up.'"

Daughter of a Negro actress named Edna Scotchron, 25-year-old Lena Horne was graduated from Brooklyn Girls' High School into a job as a chorus girl in an Ethel Waters show at Manhattan's Cotton Club. She was put in big time by a spell at Hollywood's Little Troc cabaret. Her first film appearance, a sequence in *Panama Hattie*, proved the high point of a dull show. She continued as Georgia Brown in the cinema version of Broadway's *Cabin in the Sky*, and is scheduled for M.G.M.'s *Meet the People*.

Lena Horne and her four-year-old daughter by an early, unsuccessful marriage occupy a five-room duplex apartment in Hollywood across the street from Humphrey Bogart's. In Manhattan Lena lives obscurely in a small room in Harlem's Theresa Hotel. Every day her aging mother makes the trip from Brooklyn to the Theresa to see that Lena eats properly and wears her rubbers.

The Winner
JAN 18 1943

Contralto Marian Anderson finally scored her triumph over the Daughters of the American Revolution. After four years of brush-offs she sang in Washington's Constitution Hall, to the first non-segregated audience in the hall's history. From 30 to 40% of her 3,424 listeners were Negroes, who sat among Washington's social and political bigwigs, occupied at least 13 of the 52 boxes. "I'm so thrilled," said the singer. "I don't know how I feel."

Miss Anderson To Sing At Mural Presentation

WASHINGTON, D. C. — (SNS) —Marian Anderson, noted Negro contralto, will sing at a special ceremony at the Department of Interior on January 6, it was announced Saturday by Secretary of the Interior, Harold L. Ickes.

Miss Anderson will appear in the auditorium of the Department of Interior building for a ceremony to be attended by a group of prominent Federal officials, members of the diplomatic corps, civic leaders, outstanding Negro representatives, and other prominent persons. The occasion will be the formal presentation to the Federal Government of a mural painting representing Miss Anderson's first concert in Washington when she sang on the steps of the Lincoln Memorial on Easter Sunday, 1939.

TO HONOR SINGER

While all details of the program for January 6 have not been completed, Secretary Ickes said that Miss Anderson would sing several selections. The program will be conducted in recognition of the great cultural contributions made by Miss Anderson, Secretary Ickes said.

The mural to be presented was arranged for by the Marian Anderson Mural Committee, under chairmanship of Edward Bruce. It depicts the scene at the Lincoln Memorial at Easter, 1939, when Miss Anderson sang an outdoor concert to a crowd of 75,000 persons gathered before the Lincoln Memorial. Use of the Memorial was granted by Secretary Ickes at that time following refusal of the use of Constitution Hall for a concert by the Negro singer.

JAN 3 1943

To memorialize the event, the Marian Anderson Mural Committee was formed. Funds to finance a painting were raised by thousands of contributions from school children and others throughout the nation interested in the strengthening of racial relations. Mitchell Jamison was chosen to paint the mural after a national competition. The mural has been installed in the Department of the Interior building and will be formally presented to the Government on behalf of the Mural Committee. It will be accepted for the Government by Secretary Ickes.

CHILDREN TO PARTICIPATE

JAN 3 1943

Complete details of the program will be announced later, Secretary Ickes said. In addition to participation of Negro leaders in the event, plans are being made for the attendance of a representative group of Negro children who will appear on behalf of the many children who made small contributions to the fund which financed the painting of the mural.

Miss Anderson's appearance at the Department of the Interior auditorium will precede her initial appearance in Constitution Hall when she sings there on the following night (Thursday, January 7) on behalf of the United China Relief.

New York Times
New York, N. Y.

Mrs. Roosevelt Hears Marian Anderson Sing in D. A. R. Hall for China Relief Fund

WASHINGTON, Jan. 7—Mrs. Roosevelt entertained a box party

What Starts As Black, Tan And Beige Ends As Red, White And Blue, Explains The Duke

Tribune Philadelphia Pa.

EDITOR'S NOTE: Following an exclusive interview with Duke Ellington, recognized as the greatest dance band maestro in America, Gordon Merrick, of the New York Post, recently published an interesting feature article on the Duke. Coming as it did just prior to Duke's scheduled January 23 concert at Carnegie Hall, we think it will prove interesting to our readers and are reprinting the feature in full, as follows:

JAN 16 1943

By GORDON MERRICK

"A real hip stud never lets himself become an unbooted character," Duke Ellington said with precision. "He's always a guy whose boot are zipped to the hips."

Duke Ellington really doesn't talk like that. He just dropped it into the conversation to show that he's still hep even though he is about to present his own symphonic "tone parallel" at Carnegie Hall on January 23rd.

The Duke is not new to the concert halls, having been acclaimed in Europe one of America's most significant musicians, but it will be his first such appearance in this country and the symphonic piece is the biggest thing he has attempted so far. Its presentation will mark his twentieth anniversary as an orchestra leader.

RACE HISTORY IN MUSIC

Tribune Philadelphia Pa

During an interview in his agent's office in Rockefeller Center, the Duke talked about it with simple earnestness and in the plainest English. "I'm only afraid that people are going to expect it to be something that it isn't. We're not trying to take the place of a symphony orchestra. We call this piece, "Black, Tan and Beige." It's a symphonic arrangement of several themes from an opera I did some ago called "Boola." We try to tell the story of the Negro in musical terms.

JAN 16 1943

"Lord, the Negro race is young. It's hardly adolescent, so the music isn't very developed. We begin with the work song. You see, when the Negroes were first brought to this country they were going to be eaten. When they got here they found they only had to work. Naturally, that made them sort of optimistic.

CHURCHES Vs. CABARETS

"We have the spiritual and the blues song and then go into the hot jazz and tom-tom period of the twenties. After that, we sort of try to take the shell off and look inside and find that the Negro really isn't like that at all. Why, even at the peak of all that in Harlem, there were a lot more churches than cabarets and the tom-tom doesn't mean anything to the Negro at all. So we try to show that in the music and then comes this war and we end up with a red-white-and-blue theme. Only, we show that the Negro comes right out to the aid of this country the way he always has and we repeat the black-tan-and-beige theme which is really the red-white-and-blue theme. And that's the end."

Tribune Philadelphia Pa

The Duke is a big man, soft spoken and kindly, who never says "I" — it's always "we." Among other things, he has a word to say for the much maligned zoot suit.

THE HARMLESS ZOOT

"The zoot-suit guy is a definite corner character. We introduced him last year in a show we did called "Jump for Joy.' There's no harm in him. He's 'just a character that loves people — Saroyan.' "

Although the Duke believes that his kind of music—Negro music—is going to develop along highly complicated, very intricate lines, he is firmly convinced that few people know anything about music generally. He is fascinated to hear strains of Negro jazz turning up in the serious work of European composers, but he doesn't know how they got there.

"Why, we heard a Stravinsky concerto out on the Coast and the piano was really solid —real boogie woogie. We laughed like hell. Of course, boogie woogie is nothing new. They gave the piano very special treatment in the old ragtime—they played snakes on the piano. Boogie-woogie was country style, just amateur stuff."

JAN 16 1943

Boogie-woogie or swing, hip stud or unbooted character, it's all right with the Duke if it represents a step further for Negro music.

Southernaires' New Tenor Instant Hit

Ray Yeates Has Rich Background For Spot Formerly Held by Homer Smith

JAN 16 1943

NEW YORK, Jan. 14—Music was only a "hobby" to Ray Yeates of Hertford county, N. C., silver-throated thrush who recently joined the Southernaires, leading radio, recording and concert singers. But it has proven to be a compelling hobby as well as a successful career. He has made a name for himself in radio, on the stage and in musical arrangement. A happy addition to the Southernaires, Mr. Yeates' exceptionally high lyric tenor is admirably suited to the tones of the other three singers in the group, William Edmonson, bass; Jay Stone Toney, baritone, and Lowell Peters, tenor.

Enrolling at Hampton Institute in Virginia, Yeates studied voice and choral work under the noted Negro composer, R. Nathaniel Dett, and played in the band under the direction of William O. Tesmond. At Hampton, Yeates participated in every musical activity possible and gained a background which has been invaluable in the career that followed. His first professional engagement was "Blackbirds of 1928" in New York City. Also included in the cast was his present associate, William Edmonson.

JAN 1 5 1943

Yeates has appeared with the Dixie Jubilee Singers under the direction of Eva Jessye in motion pictures and radio. He was the dock singer in the Theatre Union production of "Stevedore" and played also in the motion picture, "Jezebel," starring Miriam Hopkins, and in the production of "Porgy and Bess," and with Paul Robeson in "John Henry."

Jimmy Lunceford To Play Tonight

MAR 10 1943

Jimmy Lunceford, ace exponent of scintillating rhythms, will bring his famous swing band to the municipal auditorium tonight for an evening of jive music. The down-beat is set for 8 p. m.

Long a favorite of juke-box and swing fans, Lunceford's orchestra is best known for its recording of "Walking Through Heaven With You." Dan Grissom will be on hand to take care of the vocals and Lunceford will fill requests for "hot trumpet."

MAR 10 19

A special section will be reserved for white spectators. The dance will close at 12 midnight in order that patrons might catch the last trolley home.

Marian Anderson Award

1,200 See Marian Anderson Get Jewish Citizens Award

Miss Marian Anderson, internationally acclaimed contralto, and one of Philadelphia's most honored citizens, received the annual Citizen's Award of Britt Sholom Temple at a presentation was made before an audience of 1,200 persons crowding the Fleisher Auditorium at Broad and Pine streets.

Mrs. Curtis Bok, wife of Judge Bok of Common Pleas Court 5, made the presentation on behalf of the Britt Sholom Sisterhood of Temple Beth Israel, of which she is president. Miss Anderson, wearing a black velvet dress, topped with a black embroidered skirt, stepped forward to accept the silver plaque mounted on a wooden base, given her in recognition of her outstanding achievements in the field of music and devotion to the cause of inter-racial equality and democratic ideals.

Tribune Philadelphia, Pa.

Mrs. Bok commended the singer for her modesty and humble spirit, in spite of all the fame and fortune she had won in her chosen field. Miss Anderson spoke briefly to the audience, thanking the fraternity for the award, and recounting several of her experiences abroad and at home.

Morris B. Levit, chairman of the Citizen's award committee, introduced Mayor Bernard Samuel, who emphasized the significance of a gesture in which inter-racial cooperation and amity are so fully demonstrated.

Judge Bok, who was scheduled to have made the presentation was unable to attend because of illness, and his wife substituted for him. Other speakers were: Rabbi Alexander E. Levin, of Kensington Synagogue; Louis I. Gilgor, grand secretary of national Britt Sholom; Alexander Stanton, grand master; and the Rev. James E. Kirkland, pastor of Union Baptist Church. Miss Anderson's first

Negro Singer Gives Recital

MAR 8 1943

New York, N. Y. World-Telegram

Dorothy Maynor, gifted Negro soprano, charmed a huge Carnegie Hall last night through a combination of natural style and one of subdued technic is an art in itself. The most beautiful voices recital was for the benefit of the Hampton Institute and Lincoln University.

Miss Maynor, who was given a cold United Negro College Fund, was in interpretative control. Her program was somewhat disappointing, the same songs over again. In Maynor was at her best in songs of the same sequence of ways it was grand singing, over again. In other ways it was grand singing, but even grander tone.

On the program were numbers by Bach, Liszt, Brahms, Strauss, Ravel, Debussy and Samuel Barber. Besides Negro songs. Also featured were arias from Verdi's Otello and Forza del Destino.

MAR 8 - 194

Musical selections were given by the Britt Sholom String Ensemble. Despite the shortcomings of test feeling, the rich-hued voice was a real pleasure. And at all times Miss Maynor was utterly captivating in her homespun simplicity of style. Few singers match

Duke Ellington's Concert At Carnegie Demonstrates Maestro's Unique Genius

JAN 30 1943
New York Age
New York, N. Y.

By ALFRED A. DUCKETT

Riding the crest of the waves of the rich, macabre music whose strange patterns aid unique tonal beauty have made him one of the modern 'greats" of the entertainment world, Duke Ellington held court Saturday night and earned spectacular acclaim from a capacity jammed Carnegia Hall audience whose composition ran the gamut from jitterbugs to millionaires.

Without a doubt, the greatest triumph of the significant evening was presentation of Duke's amazingly intimate work "Black, Brown and Beige," which he calls a "tone parallel to the history of the Negro in America."

JAN 30 1943

"Black, Brown and Beige" is a three-movement opus of colorful background always is a musical portrait of the history of the nation from the time of the importation of the Negro from his native lands. In the first movement, one senses the work songs of free men brought to the shores of America to be enslaved. The work theme is interrupted by the brutality of the last, the whip and the insult. But indomitably a sense of religious faith rises above the work and the brutality and in their full beauty, the Negro spiritual flowers into being.

JAN 30 1943

With militant tread and courageous air comes "Brown," telling as it does of the four great wars in the nation's history and how the heroism of black men sprang to the aid of the country which had brought him to enslavement and degradation. There is the Attucks of the Revolutionary War, the black men toiling and fighting There are the heroes of San Juan Hill and the Fighting Fifteenth of World War I. Two trumpets swelling and a trombone join in "Swanee River" and "Yankee Doodle" to relieve the Civil War days. The music of joy heralds Emancipation, but the music of quiescent tragedy tells of the reaction of the older, sadder people. Rising out of the Spanish-American conflict come the Blues, and it is here that pretty Betty Roche, Ellington vocalist, steps in to tell the sorrow of the Blues.

Nation's Jazz Paper
JAN 30 1943

"Beige" brings us up to date. We hear the frenzy of the jazz period in the nation's history, and here there is some clever caricaturing to argue powerfully against the "common misconception," that Negroes are adept at jazz because of some sort of cannibalistic background. This is Ellington's love of the entire work. It is here that with ironic tomtoms and crazily-screaming brass, his work laughs sardonically at the "scientists" who have told America that black men all sing or dance because they are sons of the Congo. Out of the irony, the genius of Ellington weaves the truth — that there are more churches in Harlem than ginmills. It is of this portion of the theme that the maestro says of the Negro of the bands and stage:

"All they hear really is a few people trying to make a living."

Next is a waltz theme, showing the struggle for sophistication and a stanza which explains that the real talents and worth of the Negro have been misconceived and passed up by his brethren of the "superior" white skin. The smash climax tells the old story again—that regardless of his wounds, physical, political and social; regardless of the discrimination, the misconception, the inequality—"Black, Brown and Beige" is still in there for the "Red, White and Blue." The American Negro is still loyal to the American Flag in this fifth American crisis of war.

JAN 30 1943

Duke Is Impeccable

As one man, the audience applauded the great piece of Ellingtonia. Impeccable in full-dress attire, the Duke, and his musicians in pearl-gray jackets, trousers of almost midnight blue and magenta cummerbunds stood to acknowledge the tremendous wave of tribute which swept to the rafters of Carnegie, eddied and burst forth again.

JAN 30 1943

This was but a prelude to all the maestro had to offer.

There was the eerie Ellington-Miley composition, "Black and Tan Fantasy," an adaptation from the brooding sadness of Chopin; the hysterical brass of "Rockin' in Rhythm," an Ellington-Carney job. Then came two compositions of Duke's son, Mercer Ellington, with Ray Nance turning in a top-notch job on violin in plaintative "Moon Mist," and the brilliant drum work of Sonny Greer and bass performance of Alvin (Junior) Raglin.

JAN 30 1943

In nostalgic mood, uncannily clever, amazingly authentic, Ellington next offered a group of "Portraints." You heard comic minstrel background and the band worked as one to bring back before the eyes of old-timers and the imagination of the newcomers, the unforgettable Bert Williams shuffling onstage at the Palace Theatre and pantomiming a ridiculous poker game. You almost saw inimitable Bill Robinson in the portrait, "Bojangles." The music made you see him and imagine him going through one of his priceless routines. And in the last portrait there was reverent remembrance to the soft wistfulness of dear departed Florence Mills, one of the greatest singers of American history.

JAN 30 1943

After the intermimssion, Duke gave the audience Billy Strayhorn's "Dirge," a haunting thing and "Stomp."

Next came the "Concertos"—Chauncey Haughton in sweet hot clarinet on Barney Bigard's "Are You Sticking"?? trombonist Juan Tizel expert on his own "Bakiff", irrepressible Junior Raglin soloing in "Jack The Bear"; the master himself in reflective mood on his own tinkling "Blue Belles of Harlem," especially written for Paul Whiteman in 1938; Ben Webster, tenor man, in "high velocity groove" doing Ellington's driving "Cotton Tail," featuring a battle with saxes battling brass and piano individually and as a section

Hodges Scores On Sax

Here came one of the greatest spots on the program. To a warm welcome All-American saxaphonist number one, Johnny Hodges took his stand and with his own pure tone, did Ellington-Strayhorn's classic, "Day. Dream." A succession followed trombonist Lawrence Brown in "Rose of the Rio Grande; and Rex Stewart in the well-known trumpet concert, "Boy Meets Horn."

The final group of three numbers brought Johnny Hodges back to emphasize the wistful melody of the Duke's "Dont Get Around Much Any More," and a polished job on "Goin' Up," by Ellington, featuring piano, four trumpets, five saxes, the trombone of Hodges, the ensemble, Lawrance Brown, Ray Nance, Ben Webster and Rex Stewart.

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The last of this group saw the Duke at the piano doing his own immortal 'Mood Indigo. It was human, it was warm and lovely. It took you out of Carnegie into a place somewhere where Duke was composing at his piano. The band was there in subdued strength, but the song was Duke and Duke was the song. It was a strategic curtain number and when it was over you awoke to help the audience raise the roof and beg for more which you didn't get. That was it.

It was a great night for Ellington, all agreed. That was the opinion in the press box in the smoking rooms and on the Dress Circle during intermission. But it was a greater night for Negroes in America, for Edward Kennedy Ellington who once entertained the customers in a drug store on a broken down piano in between jerking ten cent sodas, had done a job for his race of which any race might be proud. For three hours there had been no ugly prejudice, no dividing line of second class citizenship, but just the warm, human kinship, the understanding tribute given by hundreds and hundreds of people who were hearing the beauty conceived by a genius. And in "Black, Brown and Beige," Duke Ellington, recognized the world over, had used that genius to tell the world the story the Negro wants it to know; to tell the world that more than his fame, more than his wealth—is his consciousness that he is proud to belong to a great race. The Talmadges and the Bilboas, the Hitlers and Hirohitos wouldn't have liked it one bit.

The music world was proud of Duke, too, and they showed it. For a plaque of appreciation was presented him on stage. It was inscribed with the names of thirty-two outstanding artists. Some of them were Leopold Stokowski, Walter Damrosch, William Grant Still, Paul Robeson, Max Steiner, Lawrence Tibbett, John Charles Thomas, Glenn Miller, Count Basie, Earl Hines, Paul Whiteman, Jerome Kern, Morton Gould, Benny Goodman, Marian Anderson, Edward Goldman, Dean Dixon, Artie Show and Cab Calloway.

The twenty - five box-holders whose $2,500 aided Russian War Relief for which the affair was a benefit, were Marian Anderson, Count Basie, Eric Bernay, Music Room; Saul Bornstein, Irving Berlin, Inc; Mrs. James Cromwell, Max Dreyfuss, Chappell Music Company; Moe Gale, Mr. and Mrs. Benny Goodman, John Hammond, Daniel James, Tempo Music Co.; Leonard Joy, RCA-Victor Records; Jack and David Kapp, Decca Records, Inc.; Jimmie Lunceford, Jack Mills, Mills Music, Inc.; Edward H. Morris, Morris Music, Inc., William, Morris, Richard F. Murray, Paramount Music Corp., Harold Oxley, Lawrence Richmond, Music Dealers Service; Jack Robbins, Robbins Music Corp.; Bob Russell and Herman Starr, Music Publishers' Holding Corp.

Among the many celebrities present, a few seen about were Langston Hughes, Judge Hubert Delaney, Dr. Alain Locke, and Walter White.

JAN 30 1943

Renowned Singers Is Now A Private
MAY 1 4 1943
Atlanta, Georgia Daily World

He received an A. B. in that field from the University of Southern California and his Master's degree from the Chicago Conservatory of Music.

Now attached to the Special Services Division, the Negro soldier has spent his whole life in the field of music. He has appeared in Australia in "Showboat," singing the lead role. He has sung at the Palladium in London, the Folies Bergere in Paris, the Kings Theatre in Madrid, the Winter Garden in Berlin and in concerts at New York's famed Cotton Club and London's Kit Kat. And now Private Dewey Johnson of many famed Russian musicals.

MAY 1 4 1943

JEFFERSON BARRACKS, Mo.,—(S N S)—Back in 1913, two ambitious young singers attending the Manual Arts High School in Los Angeles, California, decided to make singing their career. They studied, worked together, took vocal lessons from the same teacher and graduated together in the class of 1915.

MAY 1 4 1943

One of the boys was named Lawrence Tibbett.

MAY 1 4 1943

The other was Dewey Johnson of training group at Jeffers... races. Missouri.

MAY 1 4 1943

Like his classmate, Private John-son continued his career in music. Private Johnson has acquired a rich background in many phases of the theatre. He sang from coast to coast in the Pantages and other circuits and in more recently, after his return from Germany in 1938, he has been connected with radio on the West Coast.

Washington Post
Washington, D. C.
MAY 2 1943

SWING SESSIONS

By Bill Gottlieb

CAPITOL CATS, NO. 5
(Continued)

"Duke Ellington's orchestra is the most important band jazz has produced," according to Dr. Tom Williston, who was introduced in last week's column as one of Washington's most active swing fans and an important local authority on Ellingtonia.

ELLINGTON

The key to the greatness of the Ellington orchestra is the boss himself, according to Williston. The Doctor likes to refer to a remark once made by critic John Hammond:

"Never was there a band where every man was so much the voice of one man.

"You see," says Williston, "the genius of the Duke is such that it can best be expressed not in the form of a piano solo or in the form of a composition, as such. Instead, the Duke's musical ideas are created for the orchestra as a whole."

"When we think of an Ellington tune," Williston goes on, "we think of it as an orchestral performance done only by Ellington's band. The composition cannot easily be dissociated from the presentation. When we think of an ordinary song such as generally makes the hit parade, or even when we think of such non-Ellington instrumental numbers as 'One o'Clock Jump,' we think of the tune as an entity. We can imagine hearing and do hear several orchestras playing any one of those numbers.

"But we rarely can think in terms of anyone but Ellington playing, let's say, 'Ko Ko.' Nor does anyone, with rare exceptions, ever try to play any of these hundreds of Ellington specialties.

"The compositions are written so definitely for the men in the Ellington band, and these men—in turn—have such prodigious abilities that any outsider vain enough to undertake an Ellington tune would fail to capture its intended feeling and would, as well, fail to attain even mechanical mastery" of the work.

Imitators Far Off

These generalizations do not hold, completely, believes Williston, on such of his simpler, popular Ellington numbers as "Don't Get Around Much Any More" and "Mood Indigo," which, incidentally, are the least typical examples of true Ellingtonia. Yet even on these songs, the versions played by Ellington seem almost like different pieces than those played by any but his closest imitators.

"Ellington obtains this rapport among himself, his men and his compositions through the electric quality of his genius and through several more easily described devices peculiar to Ellington's orchestra. For one thing, there is the Duke's ability to have assembled the greatest collection of musicians ever found in one orchestra. They are competent technicians capable of inspired improvisation; men with definite musical personalities but not so individualistic as to dominate the whole or clash with the collective spirit.

"The musicians are in sympathy with the traditions of Ellingtonia, are proud to be in the orchestra and have played together for so long as to become almost one person. There have been fewer changes in the Ellington band than in any other jazz group in history. The Duke still has the nucleus of the group that left with him from Washington in 1925."

They're Composers

"Another reason for the affinity of man and music in the Ellington orchestra is the ability of the Duke and his men to compose all over 90 percent of their own music. (It's said that they could play their own compositions continuously for eight days without repetition!) The band doesn't have to take a foreign tune and have an arranger streamline it to fit.

"The Ellington stuff is actually born within the band, from the very first note. It's part of the men. A song is either written and scored by one of the musicians (or staff arranger Billy Strayhorn) to conform exactly with the intimately known measurements of the men or, in many cases, the germ of a tune is brought out to rehearsal and actually built into final form by each and every man in the outfit.

"Ellington has taken the jazz idea of group improvisation and turned it into group composition.

Celebrated Soprano In Carnegie Recital

New York Age
New York, N. Y.

In a world beset with international difficulties and race problems, it is interesting to record that great art can transcend all prejudice and that once again a magnificent colored singer has been given to the musical world.

She is Dorothy Maynor, the sensational young Negro soprano, who will be heard at Carnegie Hall on Sunday evening, March 7th, and whose remarkable gifts mark her as one of the greatest singers of our time. The names of Burleigh, Paul Robeson, Roland Hayes and Marian Anderson have already enriched our contemporary culture. And now once again, despite seemingly insurmountable handicaps, the negro race has given to the world a newcomer whose glorious voice represents an unusual talent.

Dorothy Maynor is the daughter of a Methodist minister, from Norfolk, Va. She is a graduate of Hampton Institute, which she entered at 14, and where she received her first vocal lessons. A few years later she toured Europe as a member of the Institute's famous Negro chorus. Two years ago, upon the invitation of the famous conductor, Serge Koussevitzky, she made an informal debut before an intimate audience composed mostly of professional musicians and music critics at the Berkshire Festival. News of Miss Maynor's discovery has travelled all over the country. Her concert debut in New York shortly afterwards confirmed the reputation which had preceded her. The New York music critics usually reticient in the use of superlatives, were unhesitating in placing her among the leading concert singers of the day. Music lovers everywhere have been clamoring to hear this young artist, who brings her great vocal and intepretative gifts to the music of 11 times, whether it be opera arias, German lieder, French songs or the beautiful spirituals of her own race.

But Dorothy Maynor's magnificent vocal gifts it is believed have more than a musical significance. She was chosen by the New York Town Hall Music Committee to receive the annual singers' award for having the finest concert of the year in Town Hall. At the invitation of Mrs. Franklin D. Roosevelt, she went to the White House to take part in a three day conference to advise on art and music needs in small communities all over the country. The following year she was chosen by the Library of Congress in Washington to open its festival commemorating the 150h Anniversary of the Ratification of Lincoln's Emancipation Proclamation. Each one of her concerts is a convincing proof that a great art knows no racial or national barriers, and is a gradual breaking down of any distinction along the lines of race creed or color. Each one of her concerts does more than provide people with an evening of rare enjoyment. It brings to all racial groups a sense of the freemasonry that rules human achievement on its highest levels, and of the obligation to civilized people to defend the open door of opportunity for

Marian Anderson Makes 'Met' Debut

Effective In Spanish and Spirituals

NEW YORK. — (ANP) — A long cherished wish of the ardent admirers of Marian Anderson, the unique contralto, was fulfilled Sunday afternoon when the distinguished artist appeared for the first time in America's famed Metropolitan Opera house. The renowned auditorium was literally packed, including standees and a few hundred soldiers and sailors on the stage.

Miss Anderson's technical limitations and obstacles are well known. Her voice did not take on exactly the vigor and grandeur that it has on previous occasions. Notwithstanding that she sings totally a bit "under" however, her interpretations gain undoubtedly in finesse every time she appears which is appropriately in accordance with the sincerity with which she approaches her art. And so her concert Sunday afternoon was every whit the triumph that it was intended it should be.

Included in the program were Handel's "To Deum" and "Sicil-point and gave her opportunity to last note. ams" and Bach's "All is Fulfilled;" display her uncanny low tones. Schubert's "An die Leier;" Moreover, her spirituals have prob Klemm's "Poor Mourner," H. T ably never been surpassed, espec Burleigh's "Heav'n Heav'n" and ally "Wide Rive Wide River," and Lawrence Whether due to the accoustical Brown's "Sometimes I Feel Like equipment of the opera house or Motherless Child;" de Falla's not, Franz Rupp, the accompanist, "Jota" and the Tavares number has never played better, from the more characteristically opening piano solo, "Brahmsian" disclo

Birmingham, Ala.
MARIAN ANDERSON MARRIES
BETHEL, Conn., Nov. 18—(A
Marian Anderson, Negro contralto,
Orpheus Fisher, a draftsman
Wednesday by Town
Leonard L. Beach. The con
Clerk Thomas